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BAROQUE GENOA ✦ MODERN GERMANY

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Contents for August 13, 1938

Vermeer: detail from <i>Christ and the Pilgrims at Emmaus</i> , recently acquired by the Boymans Museum, Rotterdam, and included in their current exhibition of "Masterpieces of Four Centuries" (see article on page 8).....	Cover
Auguste Renoir: <i>Madame Renoir in 1915</i>	Frontispiece 6
Novel Impressionist Aspects.....	7
Masterpieces of 4 Centuries.....	Alfred M. Frankfurter 8
Newport Holiday.....	11
New Exhibitions of the Month.....	12
Genoa: Three Centuries of Art.....	13
Art Throughout America.....	14
A New Germany Shows in Munich.....	Rosamund Frost 17
The Art News of London.....	18
The Art News of Paris.....	19
Correspondence.....	23
The Auction Season 1937-38.....	24
Exhibitions in New York.....	25
The Forum of Decorative Arts.....	26

Notice: Summer Publication Schedule

THE ART NEWS is now on its regular Summer monthly publication schedule. The next issue will be published on September 17 as the magazine appears once a month. With the issue of October 1, weekly publication will be resumed for the season.

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LENT ANONYMOUSLY TO THE BERNHEIM-JEUNE GALLERY, PARIS

"MADAME RENOIR" IN 1915: FROM A NOTABLE EXHIBITION OF RENOIR PORTRAITS

A vision in sanguine and deeper red, as well as blue and white, this portrait of the artist's wife is a scarcely known monument to the series of unforgettable portrait characterizations of Renoir's late period. The subtle harmonies of color underline and vitalize this psychological study which in truth seem to be the fruit of companionship and experience, a kind of poem to times past by the seventy-four year old painter.

THE ART NEWS

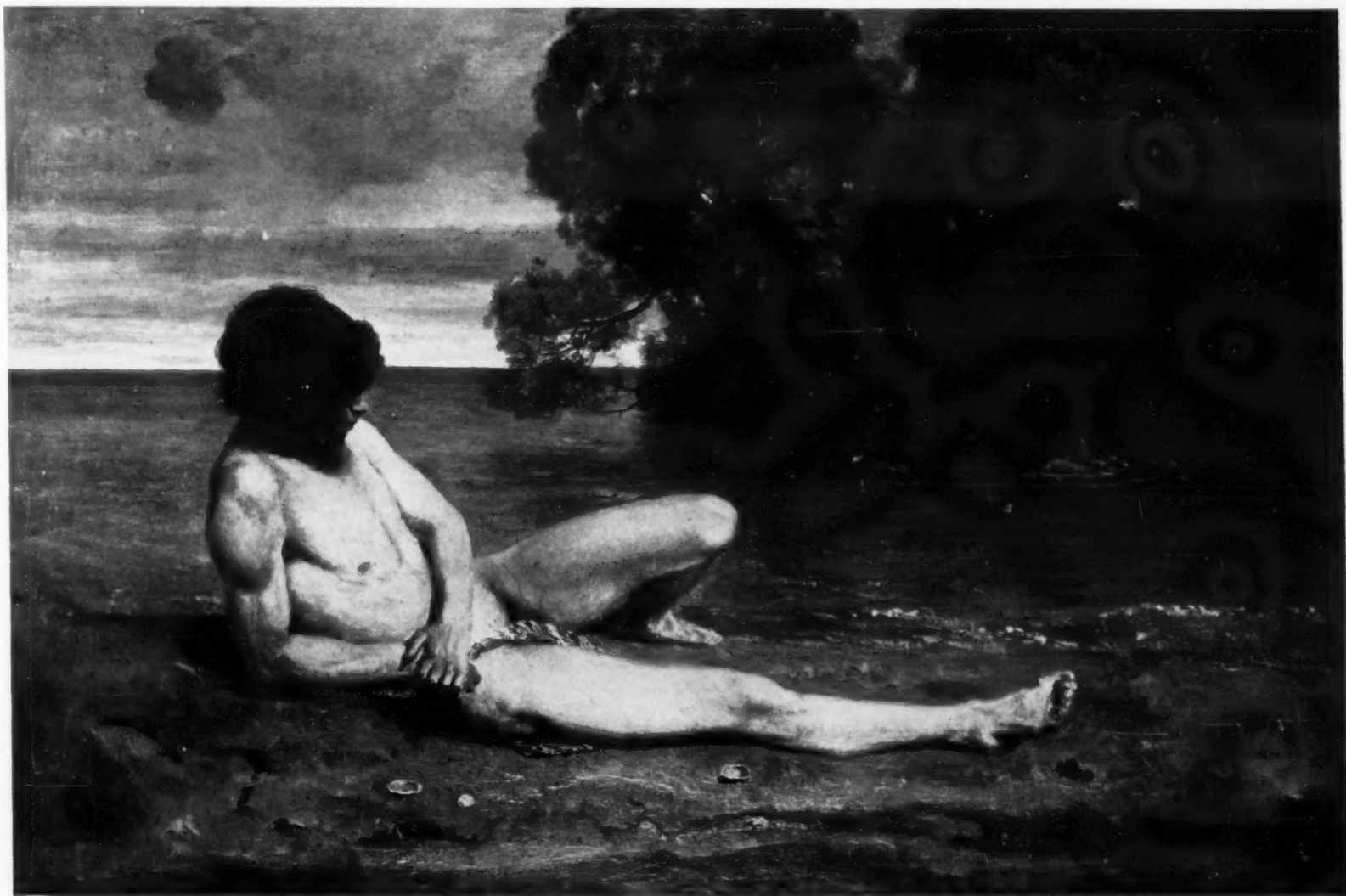
AUGUST 13, 1938

NOVEL IMPRESSIONIST ASPECTS

Paris: Swiss Collections and Renoir Portraits on View

TO EVEN the most casual American observer in Paris this summer it will have been obvious that the possibilities for public review of the Impressionists and their contemporaries, contrary to the frequently expressed fear on the Western shore of the Atlantic, are by no means exhausted, although there is no doubt that an era of distinct specialization has arrived when the center of the Paris exhibition stage is held by two such specific agenda as "French Painting of the Nineteenth Century in Switzerland" at the gallery of *La Gazette des Beaux-Arts* and "Renoir, Portraitist" at the Bernheim-Jeune Gallery. But it would be doing both an injus-

assise or *Garçon au chat*—the typical figure pieces, *not* portraits, of anonymous individuals whose likeness or characterization within the picture were always a secondary matter to the part they played in composition and in the general thematic, one might even say genre, sustenance of the whole. Every portrait in the Bernheim exhibit represented a distinct, identifiable personality, and not the least interesting feature was the presence of so many likenesses of both the Renoir and Bernheim families, a pleasant record of the friendship that existed between the artist and the dealers who helped to propagate his work until it was long past the need for that.



LENT BY THE MUSEE D'ART ET D'HISTOIRE DE GENEVE TO THE GAZETTE DES BEAUX-ARTS GALLERY

"BAIGNEUR" BY COROT, COMBINING THE CLASSICAL STRENGTH OF HIS FIGURE PIECES WITH HIS MOST POETIC LANDSCAPES

tice not to admit that either *raison d'être* offered at least as much resistance to visitors' teeth as any recent showing of the most exhibited artists of all time.

Renoir as a portrait painter offers a topic the fascination and instructive value of which is easy to follow from the wider example set by the New York exhibition last winter of portraits by the Impressionists and their followers. By the very fact of its more subjective content, the Bernheim show in Paris of no less than forty-seven portraits by Renoir gave a superb indication of the craftsmanlike ability of the master to execute a functional task, completely apart from the demonstration of his genial style and technique in each instance. By this I mean that these pictures included not a single *Jeune femme*

In the inevitable contrasts between early and late style which such an exhibition calls forth, perhaps the most striking and one unusually valuable is that between the earliest work, *Mme. Stora en Algérienne* of 1870, rich in its panoply of Oriental *staffage* but a step removed from the exotic odalisques of Gérôme and the salonists though already evidencing the tremendous structural power that Renoir could build up underneath even such an ornamental façade, and the forty-five year later *Mme. Renoir* (illustrated in the frontispiece of this number), in which the accomplished technique and color, thinly and subtly spread to create a matchless tonality, and the psychological projection, product of an almost incredible sense of life,

(Continued on page 22)

ORIGINAL
VERSION OF
THE "TOWER
OF BABEL"



BY PIETER
BREUGHEL THE
ELDER, PAINTED
CIRCA 1568

LENT BY MR. D. G. VAN BEUNINGEN TO THE BOYMANS MUSEUM, ROTTERDAM

MASTERPIECES OF 4 CENTURIES

The Rotterdam Exhibition Drawn from Dutch Collections

BY ALFRED M. FRANKFURTER

THE most important exhibition of this summer's season in Europe, standing quite alone in contrast to the richly varied Continental art schedule of other years, is unquestionably that arranged at the Boymans Museum in Rotterdam in honor of the fortieth jubilee of H. M. Queen Wilhelmina, where, under the simple formula of "Masterpieces of Four Centuries," Dr. Hannema has filled most of the pleasant rooms of the modern, functional building that houses the institution he so ably and actively directs, with loans from the exclusive source of Dutch private collections. Two hundred paintings and more than as many drawings, dating from 1400 to 1800, comprise the extraordinary revelation of the wealth of the private citizens of the Netherlands in works of art—a wealth for the most part acquired since the years of the Great War and one which Americans are only too ready to claim as an exclusive manifestation of the United States. It is a piece of evidence the more remarkable for the high standard of quality displayed in the selection and exhibition of these works—a standard that may well have been set by the Boymans Mu-



LENT BY MR. J. C. H. HELDRING TO THE BOYMANS MUSEUM, ROTTERDAM
BROUWER'S "CAROUSING PEASANTS," PROPHETIC OF GOYA

seum's own spectacular acquisitions of the last season, both of which were published in THE ART NEWS at the same time, in the issues of April 9 and April 30 respectively, and which form, so to speak, a *leitmotif* for the current exhibition: the superb newly discovered Vermeer *Christ and the Pilgrims at Emmaus* and the Rembrandt *Accountant* until recently in the Charles M. Schwab Collection in New York.

But not alone in the realm of seventeenth century painting, however, nor in that of the Netherlands, does the Rotterdam exhibition concentrate. Beginning with the fifteenth and sixteenth century in Italy and throughout both the Flemish and Dutch Lowlands, the exhibits begin with an immediate realization of the breadth of the whole. Italian paintings include several loans from the Otto Lantz Collection which were exhibited at Amsterdam in 1934, including an endearing tiny Lorenzo Monaco panel of *St. Jerome*, as well as others from Mr. D. G. van Beuningen's little known but extensive collection: a late predella panel by Benozzo Gozzoli of *The Entombment* and two works by Ercole Roberti, a small panel of

St. Anthony and the impressive portrait formerly in the Auspitz Collection. Titian and Tintoretto are less importantly represented, though the Venetian tradition culminates in a fine El Greco, *St. James* lent by the DelMonte Collection, from a series of Apostles of which two others are in America — *St. Paul*, formerly in the J. Horace Harding Collection and now in the City Art Museum of St. Louis, and *St. Simon* in the Huntington Collection.

The Northern primitives begin with the mysterious but lovely French portrait from the Proehl Collection which seems so closely connected to the ex-Fouquet *Homme au verre de vin* in the Louvre; and with the important *Virgin with SS. John and Jerome* of the immediate circle of Jan van Eyck, from the same collector, which for its spacious scale and precise execution is a rarely fine example of the Ghent school. The high point of this group, however, is the now newly cleaned Matthias Grünewald *Crucifixion* lent by Mr. F. Koenigs, whose famous and magnificent collection of drawings forms the nucleus for the section of the exhibition devoted to graphic art. In this almost incredible dramatic representation, compressed into the area of a panel only twenty-four and a half inches high, lies the entire secret of the volatile expressionism of the great Isenheim Altar at Colmar, the overpowering surge of emotional elements from within the picture that formed so powerful a determinant for German post-War painting, actually here visible for the first time since the astonishingly modern reds and blues and greens have been freed of discolored yellow varnish.

Five German portraits of extraordinary style and characterization represent the prowess of the masters around Dürer and Grünewald as limners: Mr. F. B. Gutmann's loans by Cranach, Burgkmair and Baldung Grien and Mr. J. H. van Heek's works by Muelich and Conrad Faber von Creuznach, each of them executed in the personal idiom of the respective artist and none the less inescapably pervaded with the *stilgefühl* of the time.

But the real entrance to the emphasized portion of the exhibition—the Baroque masters of the Lowlands—is made through the early paintings of the same country. A delightful altarpiece-shutter by Memling depicting a purely animal subject, a fine late and already



LENT BY MR. F. KOENIGS TO THE BOYMANS MUSEUM, ROTTERDAM
THE NEWLY CLEANED MATTHIAS GRUENEWALD "CRUCIFIXION"



LENT BY MR. H. E. TEN CATE TO THE BOYMANS MUSEUM, ROTTERDAM
A CELEBRATED PIETER DE HOOCH: "INTERIOR COURT IN DELFT"

strongly Renaissance *Virgin* by Quentin Massys and a thrillingly luminous little Gossaert *Salmacis and Hermaphroditus*, are all lent by Mr. van Beuningen. A second fine Gossaert is the dramatically stern male portrait lent by Mr. A. W. Holz. Another loan from Mr. van Beuningen is his great Pieter Breughel *Tower of Babel*, seen publicly for the first time, which is doubtless the artist's original execution of the subject which, somewhat worked over by assistants, exists in another version in the Kunsthistorisches Museum, Vienna. So well preserved that all its miniature-like qualities are still intact, this is one of the strongest imaginative efforts of the maturing Breughel, already well developed in style for its brilliant leading of the beholder from the intimate scene at the lower left corner into the myriad activities and otherwise indigestibly busy movement within the tower. Here, too, the color is clearer and sharper than in the later, more dark-keyed scale of the artist. Handsome realistic still-lives by the rare Georg Flegel, Clara Peeters and Jacob de Gheyn stand at the end of the sixteenth century section, presaging the preoccupation of the masters of the next century with the ordinary things of life as the stuff of pictorial art.

And it is these masters, the poets of everyday life, of the tavern, the table, the stable and the bed, of the landscape and the seascape, that the Rotterdam exhibition celebrates to a degree of quality rarely seen in so large an exhibition. Arentsz (Heldring Coll.) and Avercamp (Beuker Coll.) depict the activities of the burghers on the skating pond and the fishermen at the wharf in a manner that still belongs to the Breughel tradition. Thomas de Keyser's brilliant small scale full-length portraits, the ancestors of the English eighteenth century conversation piece, are lent by the Hartog and E. L. Collections; three of Salomon Ruysdael's luminous landscapes with trees that prophecy pointillism two hundred years ahead are lent by the Van den Vorm, Mensing, and anonymous collections. Of the rich group of Ostades, an unusual unpeopled scene, lent by Mr. H. E. ten Cate, is remarkable for being as modern as a Courbet. Four great Jacob Ruysdaels and the famous Frans Hals woman's portrait from the Van Gelder Collection, shown at Haarlem last year, make a great room. So

POTTER'S "SPRING
LANDSCAPE WITH
DONKEY AND RAM,"

do also the fine examples by Jan Steen, who emerges from this exhibition with a greatness with which Americans as a whole have thus far failed to credit him: one of his masterpieces is the dining room scene lent by Mr. van Beuningen.

Paulus Potter's *Spring Landscape* from the Fentener van Vlissingen Collection is surely one of his greatest poems on animal life as the chief focus of nature. Four Aert van der Neers reflect his romantic tendencies, especially toward moonlight illumination. Three superb Willem Kalffs, including a *chef-d'oeuvre* from the Ten Cate Collection, represent the Dutch still-life at the best of its *l'art pour l'art* motivation. Terborch, too, is represented by works of a quality which seem almost to touch the spirit of Vermeer, notably the famous *Letter* from the Von Pannwitz Collection. Carel Fabritius' *Old Woman* from the Goekoop-de Jongh Collection is exemplary of the rare combiner of the Rembrandt and Vermeer influences. Pieter de Hoogh's *Inner Court in Delft* once in Lord Crawford's Collection and now lent by Mr. Ten Cate, is a masterpiece of the artist's treatment of light and spatial effect, and this handled en-



LENT BY DR. F. H. FENTENER VAN VLISSINGEN TO THE BOYMANS MUSEUM, ROTTERDAM

LENT ANONYMOUSLY TO THE BOYMANS MUSEUM, ROTTERDAM



"WINE TASTING
GIRL WITH
SLEEPING YOUNG

THE ART NEWS

FORMERLY IN
THE HOLFORD
COLLECTION

tirely in the open air.

Of the Flemish seventeenth century, the magnificent group of Brouwers stand out, proving again the uncanny relationship between this commentator or the saltier aspects of life in Flanders and the century-later Spanish satires of Goya. The great Rubens *Bath of Diana* lent by Mr. Koenigs is one of the artist's greatest autograph easel pictures, no less eloquent an example of the painter than the superb Jordaens *Judgement of Paris* from the Van Gelder Collection.

Although the eighteenth century is the epilogue rather than the forte of the exhibition, there must be remarked the high quality of both the French and Italian group. Nor must the drawings be forgotten, despite the fact that they form far too extensive a group for comment at this time: from the fifteenth to the eighteenth century, in the Italian as well as the Netherlandish schools, the loans from the Koenigs and Lugt Collections form an exhibition in themselves. So, too, do the superb Vermeer and Rembrandt cited above, as an epitome of the Dutch artists whom this exhibition honors in the collections of their descendants and countrymen.

MAN," A GENRE
STUDY
BY G. TERBORCH

Newport Holiday: 50 Famous French & American Painters Make a Midsummer Display

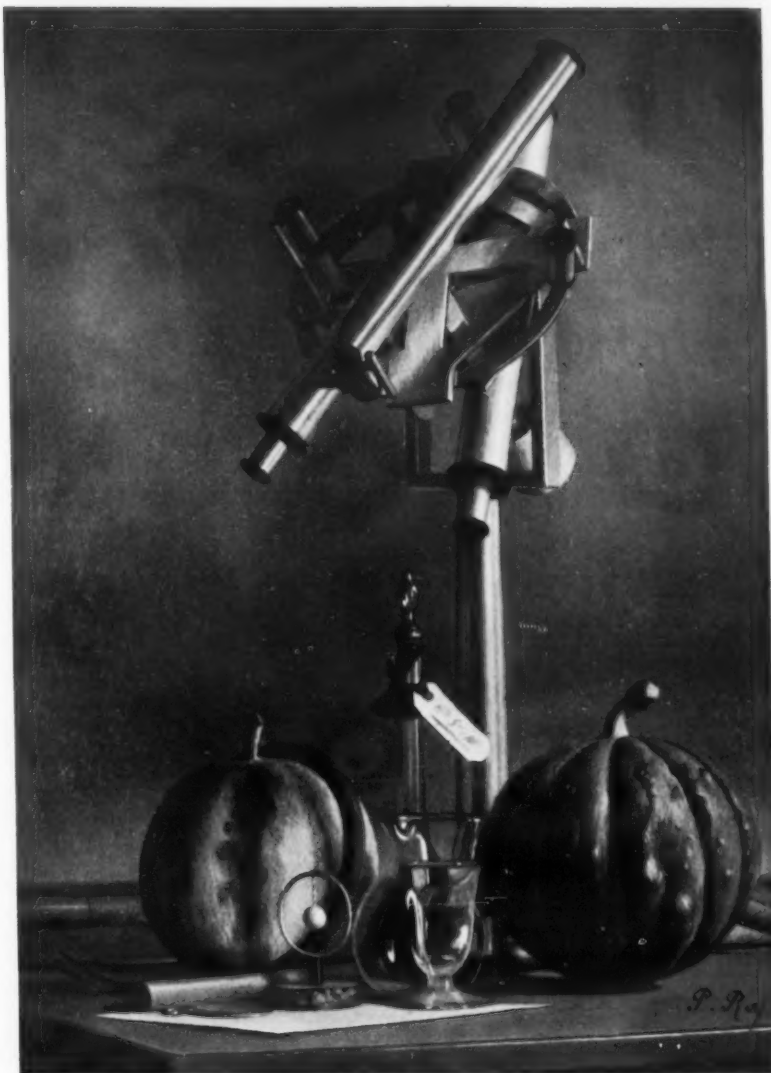
A BRILLIANT artistic event which recently opened in America's most fashionable summer resort is the showing of "Fifty Famous Painters," which is now current at the main galleries of the Newport Art Association. This was arranged through the Walker Galleries with the coöperation of other New York dealers, private collectors and museums. A major exhibition, it has been designed to present an unusual variety of schools and periods of widely diverse points of view. More than eighty pictures, watercolors and drawings range from such opposites as Ryder to Pierre Roy, from the naturalism of Winslow Homer to Toulouse-Lautrec's sophisticated inventions. Harmony is achieved, however, by the high standard of quality in each work, the selection being strictly limited to artists of incontestable reputation.

One of the high spots of the show undoubtedly is the important early oil by Winslow Homer, *Snap-the-Whip*, lent for the occasion by the Butler Art Institute, Youngstown, Ohio. Generally conceded to be one of the finest of Homer's early works and a major American document, this painting was unfamiliar to Eastern art circles until shown in the Homer exhibition at the Whitney Museum last year. It was bought many years ago by the founder of the Butler Museum and has hung there ever since. Another important early Homer included is the small oil *Dunes at Marshfield*, until recently in the possession of the Homer family. Painted in 1872, one of its principal figures is that of Homer's mother, holding a parasol.

A rare early Sargent, painted in Normandy when the artist was but twenty-four years of age, before his freshness of vision became dulled by too much portrait painting, is another attraction. Among other Americans of the nineteenth century are Whistler, LaFarge, Ryder and Eakins.

Honors in the show are by no means all on the American side. Most of the great French masters of the nineteenth century, as well as many famous contemporaries, French and American, are included.

Boudin, too little appreciated in this country, is represented by two oils and a watercolor. His most important painting is the *Approaching Storm*, a remarkably fine early work, never before exhib-



LENT BY THE BRUMMER GALLERIES TO THE NEWPORT ART ASSOCIATION
"OPTICAL INSTRUMENT WITH MELONS" PAINTED BY ROY

ited publicly here. The *Saules, près d'un ruisseau*, by Corot, a comparatively early work lent by M. Knoedler and Co., is another high point in the show.

Three of the finest drawings by Toulouse-Lautrec from his famous circus series also have been lent by Knoedlers. Of particular interest among other French masters of the past are works by Degas, Renoir, Redon, Delacroix, the latter represented by an unusual watercolor of the African coast, Seurat and Courbet.

As to contemporaries, there is an unusual oil, *Tête de femme*, by Picasso, painted when he was twenty and exhibiting marked allegiance to Toulouse-Lautrec. Pierre Roy, who is sometimes mistakenly catalogued as a surrealist, is represented by one of his finest oils—*Optical Instrument with Melons*—and two of his charming conceits of butterflies. Segonzac, Maillo and Derain round out a notable French group.

Garden Party, an early oil by George Luks lent by the Kraushaar Galleries, represents this artist at his best. Also the painting by John Sloan, from the same source, is certainly one of his finest. It is the superb *Three A. M.*, last shown at the Whitney Museum.

Walt Kuhn achieves a quality in his small *Musical Clown* that is sometimes lacking in his larger, more ambitious paintings. So, too, does John Steuart Curry in his smallish *Study for "Hen and Hawk."* This contemporary American section also includes Maurice Prendergast, Edward Hopper, Charles Burchfield, Reginald Marsh, George Grosz, Charles Demuth, Alexander James, Jo Mielziner and Preston Dickinson.



LENT BY THE WALKER GALLERIES TO THE NEWPORT ART ASSOCIATION
"APPROACHING STORM," AN IMPORTANT EARLY BOUDIN SHOWN HERE FOR THE FIRST TIME

New Exhibitions of the Month

A REFRESHING SELECTION OF SMALL AND SPONTANEOUS WORKS

SMALL pictures, like sketches, are notoriously easy, even grateful to look at. A large selection of these is the feature of Contemporary Arts' late summer offering, and in their interest and variety they seem delightful little windows that give a glimpse into a fresher, more attractive world.

Most notable for the swinging ease of its execution is Herbert Barnett's *Autumn* with its sense of overflowing abundance, its coloristic play of green and orange tones and, above all, a note of grace and nobility taken from the great Baroque masters. Brushwork of striking vigor adds to the fluency of the painter's expression. Another interesting contribution comes from Genoi Pettit, whose *Madonna*, in varying shades of dark brown and areas of pure white is offset by a highly ingenious green frame conducive to optical illusions of advancing and receding depth. A delicate, vine-like tracery made by scratching through the brown pigment to the underlying white canvas adds to the textural variation of a striking work. A more dubious experiment has been produced by John Pellw, whose *East River at Night*, in brilliant blue, white and black, raises the same difficulties that Whistler contended with in his famous *Nocturnes*. Lebduska has temporarily abandoned his exotic creatures and actually produced a family of human beings instead of tigers and crocodiles. *Mother and Children* shows unexpected emotional qualities in the tender folding of the sleeping baby and in the contrast between its luminous blue dress and the surrounding earth tones. This is a picture that will hold its own where the artist's more familiar fantasies sometimes wear thin. A final word should go to Gerard Hordyk for his convincing scenes of New York Harbor, pale and shimmering in the heat, and to Klonis for a *Still-Life*, so reminiscent of Chardin's greasy kitchen table and, like it, so unaccountably absorbing in its sense of reality.

R. F.

SOME NEW LYRICS OF EILSHEMIUS; THE SPONSORED ARTISTS

SOME distinguished works mark the summer show at the Boyer Galleries. Of prime interest are four examples from Eilshemius' brush of which two at least are unfamiliar, even after his extensive celebrations last winter. The first of these is a work of unsurpassed lyricism romantically entitled *Laughing Nix la Vie*. In the deep blues and greens of a woodland pool his Wagnerian water sprite stands waist deep, the sunlight throwing tones of green and yellow on her dusky flesh which Eilshemius has painted with rare tenderness. A fine, luminous quality brought out by smooth brushwork pervades the entire canvas which, by the very inappropriateness of the Victorian figure, has a strange and magic attraction. The other work, *Penobscot River*, is a gem of a little landscape whose depth and subtlety are conveyed with surprising economy of means.

Also on view are two brooding, evocative gouaches of Milton Avery, of which *Lifeguard* in particular has a ghostly, supernatural quality. One admires the deftness with which the artist has spread

his heavy washes over the dark ground so that the eye creates of itself a host of non-existent details in the silvery moonlight on the boat. Along with Burliuk's familiar fantasy, *Song of the Steppes*, is shown a small landscape panel of unusual style. Here his impasto surface reaches new heights and takes on the richness of enamel or mosaic. What at close hand are merely sensuous smearings distance reveals a delicately drawn detail—a tumultuous river of color expertly directed and controlled.

In addition to Weston's portrait of his snow shoes and the delightful primitivism of McCrady's *Pennsylvania Dutch House*, the show offers a stimulating selection of drawings of which Noguchi's *Man and Woman* are outstanding, the latter with an admirable

sense of roundness built up out of idle pen trailings. Complementing them is a cast of Chaim Gross' most successful series of *Acrobats* in polished brass, a material that, better even than the original wood, permits of an enjoyment of his liquid forms.

R. F.

GROUP SHOW AND A NEW BRACKMAN

THE dog days may hover over New York, but as yet there is no indication of August lethargy at the Macbeth Gallery. Though their present showing of paintings includes various works that have already made their debut in New York, these are generally of a quality that warrants repeated exhibition.

Such, for instance, is Jon Corbino's vital *The Butcher of Cape Ann* and his *Girl in Evening Dress*, an admirable study in color and atmosphere that recalls some of the tempestuous, unaccountably tragic figures of Spanish painting. There are also Edna Reindel's *Vermont Hayfields* and two masterly, sober flower studies, and Gertrude Schweitzer's provocative *Grace in Blue*.

The gallery further presents a new canvas by Robert Brackman which is an important addition to

American painting. Entitled *After the Masque*, the theme of weary merry-makers disrobing gives the painter opportunity for introducing his characteristic turned-away female figure already familiar in his *Bathers*. Though the color range is a short one, Brackman succeeds in concentrating interest by the black and white accents of a harlequin suit on the central figure. The latter, in conjunction with a mandolin held by the second girl, successfully suggests, without over-stressing, a festive and melodious evening.

Two lyrical landscapes by Herbert Meyer and Charles H. Davis respectively, Olinsky's luminous, dewy *Girl in White* and C. K. Chesterton's version of a *Maine Farmhouse* are further attractions of the show.

R. F.

ROUNABOUT THE GALLERIES: THREE NEW EXHIBITIONS

THE highly capable group of artists who show throughout the winter at the Montross Gallery are here represented in a summer display with one canvas apiece. Though most of these have already been noted in previous exhibits, the visitor is glad to find again such successful works as Revington Arthur's *John's Bull*, Nan

(Continued on page 21)



EXHIBITED AT CONTEMPORARY ARTS
BARNETT'S "AUTUMN," BROADLY EXECUTED AND COLORFUL

"A MIRACLE OF
ST. ANTHONY,"
LANDSCAPE IN



THE FLEMISH
GENRE STYLE
BY A. TRAVI

LENT BY THE QUADRERIA BALBI PIOVERA, GENOA, TO THE PALAZZO REALE

GENOA: THREE CENTURIES OF ART

FROM the beginnings of the sixteenth century and lasting through the eighteenth the town of Genoa experienced a power and wealth that was scarcely surpassed by Venice itself. Its commercial and seafaring aristocracy rivaled each other in the magnificence of their palaces and artists from all parts flocked to these patrons, as did the shipping of the world to Genoa's prosperous port. The magnificent Palazzo Reale, one of many splendid Baroque palaces, has this summer been the scene of a remarkable exhibition which, for the first time constitutes a comprehensive survey of this school presented in the setting for which it was created.

Various main currents may be detected in Genoese painting, the first of which depends upon the classical manner of Luca Cambiaso, whose admirable Self Portrait, among others, betrays his admiration

for the grave art of Michelangelo and Raphael. A Flemish influence resulting from Rubens' visits in the early seventeenth century blossoms into the lusty, exuberant work of Bernardo Strozzi, whose eighteen canvases form one of the high spots of the show. To the De Waels may be traced such delightful genre and animal painters as Travi, Vassallo and Il Grechetto, while the plastic depth and luminosity of Caravaggio is recreated by Ansaldo, Assereto, Ferrari and others. For all this the character of Genoese art remains thoroughly distinctive, its breadth and freedom recalling the fact that most of these artists were also proficient fresco painters and decorators. The golden end of this great period and the climax of the show is to be found in the eccentric genius of Magnasco, sixteen of whose works in the Hall of Mirrors further confirm his growing reputation today.

LENT BY THE GALLERIA D'ARTE ANTICA, ROME



(LEFT) "SAINT
BRUNO" BY
ALESSANDRO
MAGNASCO

(RIGHT) "SAINT
CECELIA" BY
BERNARDO
STROZZI

LENT BY COMM. GUIDO SANGUINETTI



ART THROUGHOUT AMERICA

CLEVELAND: MEMORIAL GIFT OF A LONG LOST INGRES PORTRAIT

AN important male portrait by Ingres which was only rediscovered in 1926 after many years of oblivion, has recently been presented to the Cleveland Museum of Art by Miss Elizabeth Ireland and Mr. Robert L. Ireland in memory of their mother, Mrs. Perry W. Harvey. The work dates from Ingres' early Roman period when he was working at the Academy and eking out a livelihood by portrait commissions, and it is of a quality which serves to strengthen the French artist's constantly increasing reputation as a portraitist. It is characterized by the luscious though subdued coloring which contrasts so favorably with his later colder and more enameled surfaces and evinces, of course, the incisive draughtsmanship so generally associated with his name. The sitter may easily be identifiable as Ingres' friend, Marcotte, contemporary descriptions of whose portrait present striking similarities with the Cleveland picture. Owing to the fact, however, that the latter had for years been in the possession of a private family in Rome exact information on the subject of its provenance is lacking. Of its quality there can be no doubt and it is the more appreciated for the fact that American collections have, until recently, been notably lacking in examples of the works of this great French nineteenth century painter.

ANDOVER: ADDISON PURCHASES

AS a climax to a year of exceptional activity in acquisitions, the Addison Gallery at Phillips Academy, Andover, Massachusetts, announces the addition of several important items for its permanent collection of American art. *Sunday, Women Drying Their Hair*, by John Sloan, acquired through the Kraushaar and the Macbeth Galleries, is one of the best known examples of the work of this outstanding American realist. Reproduced in the Living American Artists series last year, this picture belongs to the middle period of the artist's work which also produced the famous *McSorley's Bar* in the Detroit Museum and the Whitney Museum's *Backyards, Greenwich Village*. A group of drawings and prints acquired from the retrospective exhibition of the artist's work at the Addison Gallery last spring supplements this picture and gives representation to all phases of Sloan's work in the Andover collection.

Last fall the Addison Gallery became the first New England museum to represent the work of one of its most famous native sons, Waldo Peirce. Now another New Englander, Marsden Hartley, long recognized by collectors of discriminating and independent taste, makes his initial bow in a New England collection. In acquiring through the Hudson D. Walker and Macbeth Galleries Hartley's *Fox Island, Maine*, the Addison Gallery obtains a picture which received favorable notice in the Whitney Biennial last fall and again in the exhibition of the artist's work at the Hudson D. Walker Gallery in New York during the winter months. It reveals the artist departing from the more abstract phases of his earlier work to a somewhat romantic vein of naturalism.

Strikingly diverse tendencies are noticeable in the two watercolors by contemporary artists recently acquired for the Andover collection. *Day in July*, by John Whorf, acquired through the Grace

Horne Galleries, Boston, reveals all the technical bravura of this well known Bostonian who became, last June, the first contemporary painter to hold an honorary degree from Harvard. *The Great Yacht Enterprise*, by Lyonel Feininger, far more abstract in its conception, reveals a similar clarity, with exceptional feeling for the kaleidoscopic motion of a vessel under full sail, and for the space which surrounds it.

The historical section of the Addison Gallery collection has been further strengthened by several acquisitions during the year. A sketch in charcoal on canvas of *Moses and the Brazen Serpent* by Benjamin West, signed and dated 1700, completes at Andover a representation of this artist's work which for quality and comprehensiveness is scarcely surpassed in the country. From Judge John M. Woolsey the Addison Gallery has recently received a group of fifteen watercolors by William Dunlap. These sketches were made in the middle of the artist's varied career and, as visual documents of

Western New York in the early days of the nineteenth century and as a record of the taste and ability of one of the learned men of the period, they have great historical importance, in addition to their real artistic merit.

Sculpture, which has lagged far behind paintings in the collection at Andover, now begins to come into its own with the acquisition of a small bronze head by Gaston Lachaise, from the Kraushaar Gallery. This piece, a miniature of the head on the figure in the New York Telephone Building, belongs to the classical phase of the artist's work and complements very satisfactorily in conception and material the splendid direct carving in granite of the *Monkey and Young* by John B. Flanagan, acquired by the Gallery last fall.

BOSTON; A DEGAS FOR THE MUSEUM

OF the French painters of the nineteenth century, the one perhaps most extensively admired in America is Edgar Degas. Furthermore, with the exception of those two prolific painters, Corot and Monet, Degas is also probably the most widely represented of his contemporaries in American public and private collections. The Museum of Fine Arts in Boston is fortunate, therefore, in adding to its collection its eighth example by the master, a pastel of *Two Dancers*, a generous gift in memory of Horace D. Chapin.

In this canvas, Degas takes one behind scenes and depicts two dancers waiting the call to go on stage. The dancer in the foreground adjusting her skirt and fanning herself impatiently is contrasted with her companion relaxing wearily against the stage setting, her head on her forearm. They are typical of Degas' powers of observation. The artist has seized upon the angles formed by the arms and legs of the dancers and the stage scenery to organize his design into an almost abstract pattern. Each element has been studied carefully so that the rhythm and unity of the design might not be disturbed, and characteristic of the high standard which he set for his art is the existence of no less than seven sketches and drawings for this composition alone. Unlike many of the late pastels which are built up in overtones of rich color and whose texture Meier-Graefe likens to the bark of rare trees, the color of the *Two Dancers* is delicately and thinly applied and is organized into harmonies of blues, siennas, lemon yellows, buffs, chartreuse greens, and crimsons. In only the



PRESENTED BY MISS E. AND MR. R. L. IRELAND TO THE CLEVELAND MUSEUM OF ART
AN IMPORTANT EARLY "PORTRAIT OF A MAN" BY INGRES

greatest artists does one find such a splendid combination of color, form and line. The glory of these pastels insures Degas' position among the great.

ST. LOUIS: A FRENCH PAINTING ACQUIRED

AN unusually engaging example of the sophisticated painting of Honoré Fragonard has recently been added to the permanent collection of the St. Louis City Art Museum. The work, entitled *The Wash Women*, is one of remarkable lightness and gaiety in spite of its genre subject matter and bears out the statement that "he possessed the secret of conferring life, grace and style on even his slightest creations."

Fragonard's painter's enthusiasm for his theme has made him entirely oblivious of any philosophic or social content, and in this he expresses the outlook of the society of the day which, along with the vogue for his paintings, was soon to pass into the discard. This particular work, however, constitutes an important link with the subsequent century and the generation of French Romantic painters which culminated with Delacroix and his followers.

Fragonard's exquisite taste is evidenced throughout this work—in the romantic picturesqueness of the street, the idling children in the foreground, in the steam enshrouded workers. The color in the center of the picture is limited to delicate tones of white and yellow, with the figures in the foreground standing out as rich notes of earth red. The setting of the scene itself is in a vibrant neutral key shading into violet and makes an admirable background for his spontaneous and delicate brushwork. It is likely that this work dates from the painter's Italian tour in 1773, when he came under the influence of Rembrandt, whose dramatic use of light and shade are also in evidence.

CLEVELAND: HISTORICAL PORTRAITS FOR THE SCHUMACHER COLLECTION

THE well known Frederick W. Schumacher Collection, which for some time past has been one of the most important loans to the Columbus Gallery of Fine Arts, has recently been further enriched by the addition of three paintings of distinction. The first of these is an important example by the favorite portraitist of Louis XIV, Hyacinthe Rigaud, who has here painted the *Marquis d'Angevilliers*. The likeness of one of the famous beauties of Georgian England, Lady Almeria Carpenter, is the second accession, an important work painted by Hoppner in his best and most mature manner. Vittoria Colonna, friend and patroness of Michelangelo and herself a noted poet and philosopher, was the sitter for the third portrait, which is from the hand of Sebastiano del Piombo, himself a friend of the great sculptor. With her is shown her husband, Ferdinando d'Avalos, commander of the forces of Charles I



RECENTLY ACQUIRED BY THE CITY ART MUSEUM OF ST. LOUIS

"THE WASH WOMEN," A SPIRITED SKETCH BY FRAGONARD

and the victorious general on the field of Pavia. All three of these works, both by their artistic eminence and for their unusually interesting historical associations are thus worthy additions to the Schumacher Collection which already includes Mignard's portrait of Louis XIV and Canova's much reproduced bust of Napoleon.

The gift of two important pieces of sculpture is further announced by the Gallery. These are a Despiu bust and *Yawning Tiger* by Anna H. Huntington, the latter presented by the artist herself.

SAN FRANCISCO: THE IMPRESSIONISTS

PETIT PALAIS by Maurice Utrillo, *Port of Honfleur* by Othon Friesz and *Willows in*

Winter by Marcel Gromaire, have just been acquired for the San Francisco Museum of Art through the Albert M. Bender Purchase Fund. The three oils were brought from Paris by Guthrie Courvoisier of Courvoisier Galleries in San Francisco last year and are a major addition to the Museum's collection of contemporary art.

The Utrillo is a precise painting of the Petit Palais with the broken surface and high color of Impressionism but the sharp focus characteristic of Utrillo. It was painted in 1922 during his "period of color"—the time in his unfortunate life when he achieved his best work. This example is particularly indicative of the almost automatic quality which Maurice Reynal notes in Utrillo's work as well as the paradoxical quality of brilliant healthfulness, freshness and youthfulness.

Port of Honfleur by Friesz is a sunny harbor scene painted with masterful freedom. It is clear and joyous in color and, except for its refinement of tone, very much resembles the work of the German Expressionists. It was painted in 1937 and was selected directly from the artist's studio.

The painting by Marcel Gromaire, *Willows in Winter*, was also chosen from the artist's studio last year. It is an abstract, keenly suggestive work, painted in greys, rich warm browns and black.

An important showing of Impressionism is further attracting interest at the San Francisco Museum of Art. Twenty-six paintings from Durand-Ruel, three from the Marie Harriman Gallery and six from San Francisco collections illustrate completely the development of Impressionism as a painting method. The examples cover

the period from 1865 to 1897 — from the beginnings of the movement to its finest flowering. The evolution is traced mainly through the work of the three men who may be considered the leading Impressionists: Monet, Pissarro and Sisley. Two variations of the technique are represented in Renoir's lush style and Seurat's precise application of pointillism to an abstraction of landscape.

SEATTLE: TWO NEW FIGURES

THE worship of the Amida Buddha was in effect in the form of a definite sect in Japan as early as the fourth and fifth centuries, having



RECENTLY ACQUIRED BY THE SCHUMACHER COLLECTION, COLUMBUS GALLERY OF FINE ARTS
SEBASTIANO DEL PIOMBO: "VITTORIA COLONNA AND FERDINANDO D'AVALOS"

penetrated from India through China during the preceding centuries. With the worship of the benevolent deity who offered rebirth in his Paradise was also worshiped Kwannon and Seishi, the two Bodhisattvas who attended on Amida. The former, the most highly regarded of the two, in her wish to help suffering humanity, shows many similarities to the Madonna of the Occident. Seishi is concerned with strength and gives strength.

A pair of these Bodhisattvas, Kwannon and Seishi, are recent accessions to the Seattle Art Museum Fuller Collection.

These beautiful lacquered wood figures with their gold coating, standing thirty-three and one-half inches high, are excellent examples of the rich art of the Kamakura Period, 1102-1333 A.D. The two figures, generally similar, are mainly distinguished from each other by the placing of the arms and hand. Kwannon holds her hands palms together in prayer attitude, whereas Seishi offers the lotus, supported in her two hands.

In India, the Bodhisattvas are usually represented as male, while in Japan they are for the most part considered as female or sexless. In this case they are definitely female deities. The modeling of the figures is quite simple and refined, while its drapery flows gracefully in folds which suggest living form. One feels that great devotion went into their creation. Keeping within the realm of traditional character, this early sculptor managed to instill in his work a strong religious spirit and delicate beauty.

Once resplendent with gilding, they are today even more beautiful with their heavy coat of incense smoke, which has turned them a rich brown with occasional glints of gold showing through where the surface smoke has been rubbed away.

NEWARK: SUMMER SHOW OF LOCAL ARTISTS

AN exhibition of landscapes, still-lives and figures created in the media of watercolor, pastel and gouache makes an interesting exhibition current at the Co-operative Gallery of Newark, New Jersey. The collection includes a *Western Farmer* painted in the warm, direct style characteristic of the recent work by Joe Jones. A lyrical *Landscape with Figures* by Bernard Gussow, is interesting in color and design. Gus Mager contributes a fine little *New Jersey Landscape*, a gouache, painted in 1915. This work will be given to the Newark Museum, as a gift, from the collection of Bernard Rabin and Nathan Krueger of Newark. As usual, Joseph Stella's forceful dramatic qualities are to be found in his contribution, a pastel, of an *Autumn Scene*. Maxwell Simpson's *Flower Piece* is a typical work by this outstanding New Jersey artist. Raphael Soyer's *New England Landscape* shows the same fine feeling for reality found in his New York types.

A young New Jersey artist with unusual talent is Gene Sparks. His pencil study has completeness and finish reminiscent of the technique of the fifteenth century German masters. A one man show of his drawings is scheduled for next season.

Others contributing to this well selected show are Amalia Ludwig, Thomas Nagai, George Picken and Murray Kusanobu.

WILMINGTON: DEDICATION OF THE NEW DELAWARE ART CENTER

THE Delaware Art Center has just been opened to the public. A handsome building designed after the style of early Delaware architecture and constructed for the Wilmington Society of Fine Arts will permanently house the important collection of English Pre-Raphaelite paintings which was given to the society and to the public by the Bancroft family. One entire wing is devoted to the Wilmington Academy of Art. There are three galleries, a children's exhibition room, facilities for lectures and storage space. Miss

Moore has been appointed director of the center and Mrs. Henry H. Rockwell the curator of the Bancroft Collection, the gift of which, by stipulation, led to the erection of the new building.

KENT: ANNUAL SHOW OF A CONNECTICUT ART ORGANIZATION

THE Sixteenth Annual Exhibition of painting, sculpture and the graphic arts sponsored by the Kent Art Association, has just opened at the Community House to remain on view until the end of the month.

These annual exhibitions have become a definite cultural influence in the northern part of Connecticut, both in fostering the interest of the public, who look forward to the show as the outstanding art event of the year, and also in encouraging local artists.

In 1927 forty-two names filled the ample catalogue and the gallery housed over two hundred exhibits. This year the Association has excelled its former records, both in the quality of the work shown and in the size of the exhibition. Under the chairmanship of Mrs. Walter Evans a committee has been formed representing the many towns and hamlets which have become associated with Kent in its art activities and it is due to the valuable work accomplished by this committee that the growth of the enterprise can be attributed.



RECENTLY ACQUIRED BY THE SEATTLE ART MUSEUM
A JAPANESE LACQUERED FIGURE OF KWANNON

CHICAGO: COLOR PRINTS OF SUMMER SUBJECTS

TIMED to the season is an informal and charming exhibition now current at the Art Institute of Chicago. This is devoted to the fruit and flower color prints that have been commissioned by three centuries of gardeners and flower lovers and of which the Institute has a particularly rich collection.

The flower prints were purchased from a fund given by the late Mrs. Charles Schweppe and Mrs. Walter S. Brewster for this purpose. The exhibition is augmented by fruit prints lent by Mrs. Brewster and botanical prints lent by Mr. Robert Allerton. Many of these flower prints are contemporary copies, etched or engraved and colored by hand, of paintings which decorated the walls of seventeenth century French châteaux. Later these same designs were used as patterns for textiles and wall papers. In England and France during the eighteenth and early nineteenth centuries

there were a number of "botanical artists" who engraved plates (subsequently colored by hand) to be used as illustrations for the many books on botany published at that time. Some of the prints in this exhibition are from these books.

From the seventeenth century in France are Robert's *Bouquet* and Jean Baptiste Monnoyer's vases and baskets filled with bloom. This latter artist, more popularly known by his middle name, Baptiste, was renowned for his flower paintings and for his etchings of the same subjects which have been as much sought after by the designers of fabrics and wallpapers as by the collectors of prints.

Examples of the illustrative work of the early eighteenth century are the fruit prints with views of Italian buildings and landscape lent by Mrs. Walter S. Brewster. Etched by different artists, they are all from the same book, Volckamer's *Nürnbergischer Hesperides* published in 1708. *Twelve Months of Flowers*, a famous English set, was published by Robert Furber in 1730. The flowers of *July* etched by Henry Fletcher after Casteels' painting are shown here. In all of these prints the color was applied by hand.

Notable among the French botanical publications of the early nineteenth century are those illustrated by Redouté, called by his contemporaries "the Raphael of the Flowers." There are three stipple engravings after his designs in the exhibition: *Peony* and *Pink* from *La Choix des Plus Belles Fleurs* and the *Philippe Noisette Rose* from the famous publication *La Couronne des Roses*.

A New Germany Shows in Munich

BY ROSAMUND FROST

WITH the destruction by fire of Munich's time honored Glaspalast in 1929 a long period in the history of Germany's foremost art city came to a close. This break with the past was symbolic of the new political currents that were sweeping the country and which were shortly to take it by storm. It is significant that the House of German Art, built to replace the Glaspalast, was the first important public building to be erected by the National Socialists. Its cornerstone was laid in 1933 by the Führer himself and its triumphal inauguration, held last summer, was followed up this year by a week-long celebration of the art of New Germany and a showing of contemporary work that will remain on view until October.

The façade of the new building is handsome, solid, imposing. The interior is admirably lighted, bare, thoroughly impersonal. Thousands of people can be accommodated in its high, spacious rooms and thousands are visiting it daily to carry away with them a heightened impression of the natural beauty, unity and solidarity of their country.

Art has here been made not only accessible, but comprehensible to the masses. Scarcely a single work here but can be readily understood and generally connected with personal associations. Here are Germany's political leaders, presented with suitable luster, and here, above all, is the land itself—a theme so precious to Germans and so closely associated with their lives. Among a people whose main diversion is *Ausflüge*—walking trips, country expeditions of all kinds—there attaches to hills, woods and streams an almost religious love that (with the possible exception of the English) is utterly unknown among other peoples. Beethoven in his *Pastorale*, Schumann and Schubert in their *Lieder*, the German Romantic poets have given ample voice to this feeling. Now an attempt is being made to deliberately transfer it into the realm of the visual arts as



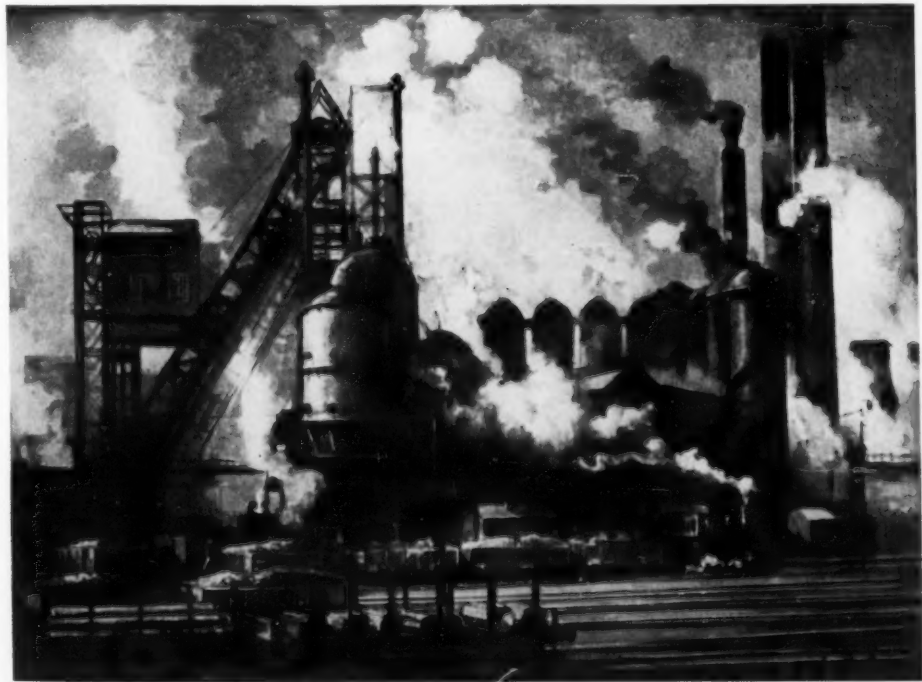
EXHIBITED AT THE HAUS DER DEUTSCHEN KUNST

"LANDSCAPE" BY ERIK RICHTER, FOLLOWER OF A GREAT TRADITION



EXHIBITED AT THE HAUS DER DEUTSCHEN KUNST

"TWO GIRLS" BY KARL SCHWALBACH



EXHIBITED AT THE HAUS DER DEUTSCHEN KUNST

INDUSTRIAL POWER RENDERED BY GERWIN IN "SMELTING FURNACE"

a powerful instrument for the reinforcement of national solidarity.

Genre and landscape scenes are thus the keynote of the whole show—scenes highly descriptive, each one recognizable as the portrait of a specific place under given conditions. *Neue Sachlichkeit*, a tight, meticulous technique which was a reaction from both pre- and post-War diffusions, gives added literalness to many of these paintings. But even those in a freer vein indicate the greatest degree of study, carefulness of drawing and seriousness of approach.

Seeing nature with a camera eye rather than in the bi-focal perspective to which we have become accustomed imposes a strict discipline on the artist. The observer must likewise free himself from the train of ideas that takes for granted certain trends, schools and fixed stars in modern paintings. With the technical innovations of the twentieth century closed to them, German artists have resorted to other means to obtain their effects and the most natural of these is turning to the past for inspiration. Breughel is favorite, but though his clean delineation, rustic subject matter and anecdotal qualities are frequently in evidence, there is lacking the coarse, healthy humor, the fantasy and, above all, the sharp satire that gives vitality to his work. In many landscapes we see the broad, luminous skies that held such charm for the Dutch seventeenth century artists. Flowers are combined, massed and centered on the canvas in the manner of Van Huysum and his followers, while the still, grey light that so miraculously bathes Vermeer's figures illuminates interiors. Obviously all these mannerisms require technical equipment above the average and in this the standard is remarkably high. What will eventually come out of this arduous schooling should be interesting to watch.

The general arrangement of the exhibition is according to subject, paintings being divided into scenes of Germany's industrial life, farm and livestock studies, workers accomplishing their tasks, genre themes, portraits of prominent men. This classification system not only facilitates appreciation, but insures a concrete impression from even a rapid visit. Landscapes showing wheat fields rippled to silver in the wind, solitary pines on mountain slopes, groves or birches in early leaf are so abundant and so generally alike that they require little comment and the only and ultimate impressions left by them is that of a personally conducted excursion through a smiling countryside. The industrial section makes a good showing, however, and of this theme there are numerous capable

(Continued on page 20)

The Art News of London

BRINGING forth old masters of a quality and type that usually are hidden away to be shown only to the likeliest of clients in secret chambers, the current exhibition at Messrs. Frank T. Sabin of "Four Great Paintings and Four Rembrandts" includes, beside the master mentioned, the names of Giorgione, Velasquez, Holbein and Tintoretto. The Holbein *Portrait of Princess Mary* shows the only daughter of Henry VIII at about twenty-four years of age, and, never having been exhibited before, is extraordinary in its decorative quality as well as in its sharp characterization. The rich purple dress and gold ornament rank it among the finest of English Holbeins.

A SMALL but beautiful altarpiece by the early Florentine artist, Bernardo Daddi, was recently acquired through the Spanish Art Gallery by the National Gallery of Scotland. This work has been variously shown and catalogued and is one of the best preserved specimens from the hand of the distinguished pupil of Giotto. The central panel, rich in composition, represents the *Crucifixion* while the wings show respectively the *Nativity* and the *Virgin Enthroned*. Particularly noble are the figures of prophets in the spandrels of the Gothic arches and that of the fainting Virgin in the central scene.

THE Trustees and Director of the National Gallery have just announced the purchase of two important paintings. The first of these, a *Horse Frightened by Lightning* by Géricault, is a particularly welcome addition, not only for its fine quality but because this great French artist has heretofore not been represented in the Gallery's collections. The picture was purchased at the recent sale of the collection of the Duc de Treviso and brilliantly exemplifies Géricault's fine color, the golden horse, tense and quivering, being strikingly silhouetted against a thundery blue sky. The second picture is *The Death of the Virgin* by Pieter Breughel, a *grisaille* panel probably originally intended to serve for an engraving. Once in the possession of Sir Peter Paul Rubens, this work was more recently in the collection of Lord Lee of Fareham. It not only admirably demonstrates Breughel's powers of dramatic invention, but, in its pathos and humanity, it establishes a link between Dürer and Rembrandt. Both these additions have been placed on exhibition along with two pictures lent by the Trustees of the Barber Institute pending the completion of their gallery. The latter are a *Crucifixion* by Cima da Conegliano and a fine early *Portrait of a Man* by Frans Hals. The former is remarkable for the beautiful tone of the figures and the cloudy evening sky, the latter for a gravity rarely associated with Hals' work.

A number of important works have come to the National Portrait

Gallery during the past season. The earliest of these is a panel representing *Edward Fiennes des Clinton, first Earl of Lincoln*, painted by an anonymous artist about 1500. A seventeenth century portrait of interest is that of *Sir William Petty* attributed to Isaac Fuller, while among modern celebrities there are numbered an admirable Epstein bust of Ramsay MacDonald and Augustus John's pencil study of Lawrence of Arabia.

One of the focal points of the great exhibition of Chinese art held in London in 1936 was a great white marble statue of Amitabha Buddha discovered in the province of Chihli and dating from the sixth century. The British Museum is now fortunate in having come into the possession of this notable piece, it having been recently presented to the nation by the Chinese Government as a token of friendship. To the same institution the National Art Collections Fund has brought a finely wrought gold breast ornament from Colombia typifying the highest flowering of South American native art.

A Florentine sixteenth century marble figurine representing *Leda and the Swan* is the Victoria and Albert's most notable purchase of the season. Once believed to be by Michelangelo, but now attributed to Vincenzo Danti or possibly Cellini, the figure is one of unusual grace and flowing

line. Further Museum accessions are an anonymous portrait of Domenico Fontana dating from the same period, five Turner water-colors, some French Renaissance furniture acquired at the Durlacher sale and two sets of rare English eighteenth century chairs. A thirteenth century marble cross, a rare example of English primitive sculpture, was given by Dr. Drey.



EXHIBITED AT MESSRS. F. T. SABIN, LONDON
HOLBEIN: "PORTRAIT OF PRINCESS MARY," 1540



ACQUIRED BY THE SCOTTISH NATIONAL GALLERY FROM THE SPANISH ART GALLERY
A SMALL ALTARPIECE WITH WINGS BY BERNARDO DADDI

NINETY-SIX flower and still-life paintings ranging in date from the sixteenth century down to the present day make an interesting showing at the Matthiesen Gallery, for, though limited in subject, they actually illustrate the history and progress of European painting over the course of four centuries. The great Dutch seventeenth century masters are, of course, the mainstay of such a display, though considerable attention has been attracted by the notable modernity of two canvases by Baschenis. Gauguin, Van Gogh and Redon illustrate more recent tendencies, while how sympathetic is this theme to English artists may be seen in the work of Vanessa Bell, Sir William Nicholson and Matthew Smith.

ENGLISH artists interspersed, by way of contrast, with a few Continental names are to be seen at the Leicester Galleries during the summer months. The showing is a large one and gains interest by the stimulating juxtaposition of unrelated schools and
(Continued on page 24)

The Art News of Paris

THE town of Albi in Southern France, which is as notable for its unique Roman and mediaeval remains as it is for its museum of the works of Toulouse-Lautrec, has recently witnessed an enlargement of this foundation which promises to make it one of the important modern provincial collections of the country. Six new rooms in the magnificent thirteenth century Palais de la Berbie have just been annexed and now, augmented by the Dilhau Collection, every period of the artist's work, from earliest beginnings to examples of his latter days, is brilliantly represented here. Particularly notable are such masterpieces as the *Salon*, which was so admired in New York last winter, and Lautrec's *Modiste*, as well as a remarkable series of portraits deserving of the most profound study. In addition to these the museum has acquired a series of works by living French artists as a preliminary nucleus around which to build



GALERIE HENRI DE TOULOUSE-LAUTREC, ALBI

"LA MODISTE." Mlle. MARGOUIN, BY TOULOUSE-LAUTREC

a representative modern collection. These consist, among others, of paintings by Terechkovitch, Cavaillès, Dignimont and sculpture by Parayre, Belmondo, Androusov and Dideron.

WITH the destruction of the Trocadero to make place for the Exposition last year there began a large scale reorganization of the museums of Paris which has now culminated in the creation of an entirely new institution. Combining objects formerly housed in the Musée d'Ethnologie and works of reference from the anthropological museum, this valuable addition to the scientific and cultural life of Paris was recently opened in the Palais de Chaillot under the name of the Musée de l'Homme. The admirable classification system adopted here permits of an immediate grasp of the history of man and of human culture in general, not only through an abundance of anthropological data, but also a complete survey of the arts of each successive civilization. Of particular interest are the ceramics and metal work from Colombia, the collection of Polynesian sculpture and carvings and the unusually fine array of Chinese and Tibetan textiles and costumes.

A RETROSPECTIVE exhibition of the drawings of Théodore Rousseau organized by M. Brame, the grandson of the painter's generous patron, is an attractive event of the Paris summer season. For, in addition to the fact that Rousseau's black and white work is rarely seen, these pages are so charming in themselves and

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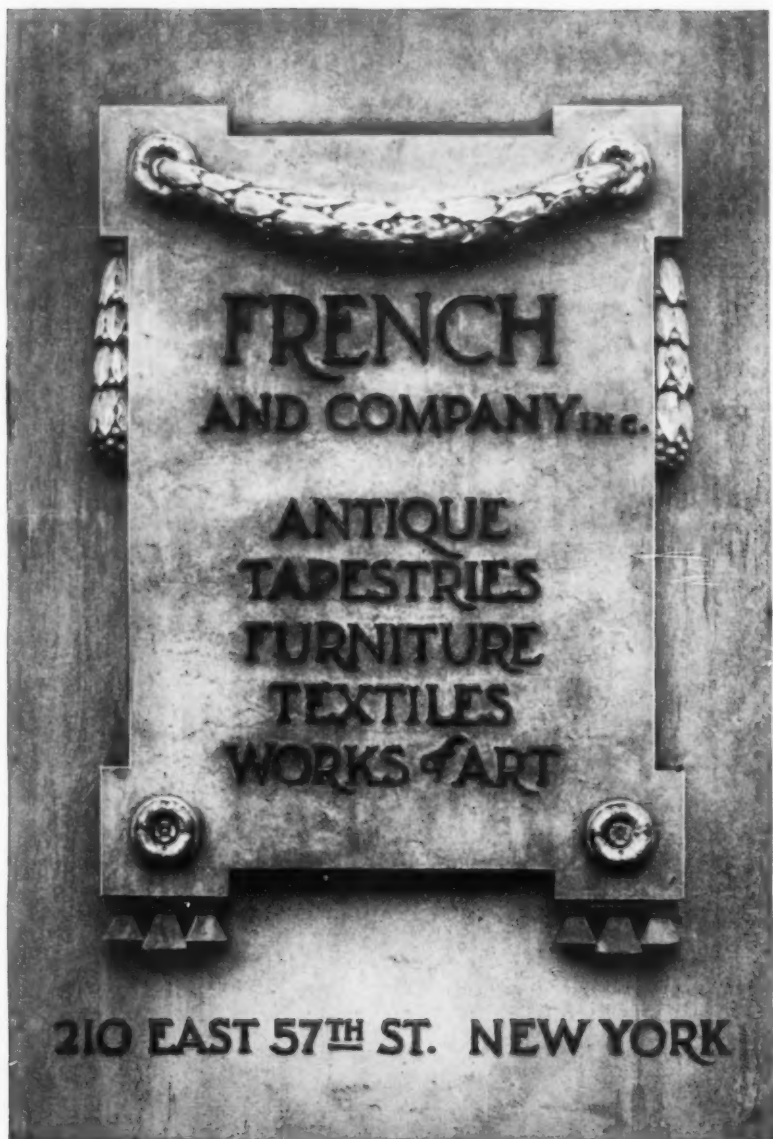
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breathe so ardent a love of nature that it is difficult to understand this painter's ostracism by the Institut de France during his lifetime, or the fact that it took a later generation to appraise his work at its true value. In many ways the drawings are to modern eyes more satisfactory than Rousseau's actual canvases, the latter being often marred by an over conscientious desire to transcribe faithfully which led him to repaint and to rub in his colors until they had lost their original freshness. But with pen and pencil the hermit of the Forest of Fontainebleau has here recorded the variations of light and shade among the green and leafy allées with a delicacy and artistry that have seldom been surpassed.

AN ABSORBING selection of canvases by Utrillo is the seasonal offering of the Galerie Mouradian et Valloton. In these two dozen works there is a wide diversity of subject and mood unexpected in so consistent a painter and ranging from the lyrical view of a sun-drenched white wall with thick overhanging clusters of leaves that is the very essence of hot summer to the dark and tragically intense *Boulevard de la Chapelle*. This artist may also be seen in his latest vein at the Galerie Petridès, where his recent works in gouaches, along with those of Bonnard, Chagall and Rouault are on view. This is an intimate show of small works, but one well selected to throw into relief the individual qualities of each painter by comparison with distinguished contemporaries.

A New Germany Shows in Munich

(Continued from page 17)

exponents. In his *Tar Refinery* Gessner is quiet and convincing, the color subdued but effective in its dark harmonies and direct application. With greater freedom and lighter palette Gerwin has traced the blown smoke and steam from the chimneys of a blast furnace. Unfortunately the innumerable ship and bridge buildings activities are for the most part so carefully chronicled that they run dangerously near being no more than an engineer's chart of scaffolding and trestlework.

Almost all the sculpture is life size or over, athletic, literal, efficiently executed. There is only one large abstract virtue, the remainder being healthy living models standing or walking about without pretense to esoteric interpretation. Though true stylization is rare, there is no undue attention to detail and this satisfactory solidity is undoubtedly due to the widespread recognition in Germany of both Lehmbruch and Kölbe. On the whole, in the main sculpture room one has the impression of being surrounded by the well built, amicable members of a nudist colony. To this there are, of course, notable exceptions with Alfred Zschorsch's harmonious, subjective *Woman Resting* in the forefront. Wackerle, who by his many public commissions, holds a position in Munich corresponding to that of Paul Manship in New York, has contributed a well worked out, graceful *Fountain Figure* which, even if reminiscent of an older school, will unquestionably fulfill its function with success. In the realm of animal sculpture there is an excellent *Great Dane* by Carl Wagner and various figurines of gazelles and such which show not only sympathy and understanding for wild life, but also how lasting is the influence of Renée Sintenis in German plastic art.

There is no doubt that, in genre portraiture, *Neue Sachlichkeit* is a direct and logical means of expression. It may be seen at its best in the work of Adolf Wissel, whose *Peasant Woman* first arrests the eye for its striking distribution of white, dark russet-brown and blue and then calls forth admiration for the high degree of proficiency with which the painter has reproduced the shrewd, lined face and the work-scarred hands of the model. A still more painstaking research into detail and personality, but with less arrangement, is evident in Josef Wahl's study of his mother and in his *Street Musicians*, where characterization reaches the point of caricature. Storch's *A German Goldsmith*, with its fine etcher's line and high, transparent glazes, is another example of this new direction in portraiture.

If, in the foregoing works, the pictorial element is sacrificed to documentary interest this is not the case in Hans Happ's *Reading*, probably the best portrait in the show. Reminiscent of Carl Hofer, it also has his aloof, psychological quality. The color scheme of soft, dark reds, browns and white is masterfully handled, the brushwork thick and easy, the arrangement harmonious and unforced. Above all, the figure seems enveloped in space and related to the background. This sense of a glimpse into a complete world behind the canvas is also most notable in Schwalbach's figure composition.



EXHIBITED AT THE HAUS DER DEUTSCHEN KUNST
SOLID STRUCTURE AND WARM COLOR IN HAPPS "READING"

Within the limits of strict representation his *Two Girls* move with as much rhythmic significance as do some of Picasso's figures. Their position on the canvas too, and the inverted relationship between them is Picassoesque, though Schwalbach's warm, golden light and glowing shadows are a strictly personal note.

Nudes, on the whole, are rare and distressingly devoid of imagination, and special interest consequently attaches to Constantin Gerhardinger's study of a seated girl, with its light, deft touch. The artist's coloristic sense is immediately evident in the arrangement of two draperies, red and blue, which frame the figure and overtones from which meet and vibrate on the glowing flesh.

It is above all in the realm of black and white that one realizes how much study and discipline is required of the artists of the Third Reich. Here the variations of minute technique are endless and call to mind the slow labors of the mediaeval illuminators. Walter Klinkert, with fine pencil strokes, has produced the most delicate imaginable tonal effects, comparable to the softest etcher's burr. His works show excellent taste and sensitiveness and, like many another in this department, should be studied at length. Beauty of line and a feeling for atmosphere are to be found in Franz May's faintly tinted renditions of trees and fields, though a first impression of these works is marred by the equal stressing of each detail. An utterly astounding technique has been evolved by Kämmerer-Rohrig who, by means of minute cross hatchings in pen and wash, achieves the preternaturally smooth and nuanced tones so much more easily come by in a photograph. Contrasting with these are Oscar Graf's powerful, well-knit bridges and landscapes, all in the best, conventional etcher's tradition.

All in all, this show, representing diametrically opposed ideas from those motivating American artists, is one which cannot fail to interest us for the important questions it raises. Should technical achievement be given preference over originality? Will Government inspired art, at any time in any country, become an unbiased, spontaneous field of expression? And lastly, can art, understood by and created especially for the masses, maintain its standards? These are some of the basic issues which both America and European countries are attempting to solve today.

New Exhibitions of the Month

(Continued from page 12)

Greacen's *The Singer*, H. L. Redman's powerful *Under the "El"* and Ralph deBurgos' sturdy *Shoe Shine Boy*.

New contributions of interest are Virginia Berresford's *The Night Mail*, in which she has dealt with the difficult problem of rendering

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the glaring headlight of an express train hurling through the darkness, and Isabel Moncayo's *Fire Alarm*, where a diversion in the street gives a plausible reason for the well realized nude peeping out of the window. New also is Henry Strater's Western scene, *The Lone Yearling*, its rather diffuse subject held together by an encircling fence, its color light and luminous.

TEN canvases ranging in subject from the circus to the Far West make an unpretentious showing at the Kraushaar Galleries. Outstanding is Yaghjian's river scene, *Along the Harlem*, in which he has relieved the unpleasant reds of cheaply painted houses and smoke stacks with black, white and touches of green that make a striking color scheme. The result is undeniably concise and forceful. A sinister atmosphere broods over Yvonne Pène du Bois' *Wanamaker House* and *Ward's Island*, contrasting with the dry humor with which Karl Free has recorded the grandiloquent gestures of circus performers in *Finale*. John Koch's capable handling of dappled sunlight on warm, round flesh betrays an admiration for the Impressionists and Renoir in particular. A more original version of summer is that of Russell Cowles, whose *Valley of the Rio Grande* is not only pictorially successful but has an imaginative, far away quality that is very charming.

WORKS by preëminently summer painters are hanging for the remainder of the season at the Reinhardt Galleries. All three of these artists have previously made their bow to the public here, but a number of the canvases are recent ones now being shown for the first time. Such is Colucci's *Riva degli Schiavoni*, an attractive enough impression of Venice under violet rain clouds. This artist's rather sketchy style, which sometimes detracts from his oils, is seen at its best in two small, vivid watercolors.

Calculated to fit into the modern white interior with full consent of the decorator are Kanelba's very lovely, very slight, chalky impressions of flowers and charming women. Dimitri Bouchène's landscapes likewise make no demands upon the observer. The tired eye rests gratefully on their subdued color and easily handled, graceful subject matter. Bouchène strikes an unexpected note in his *Dancer*, however, a dramatic figure which he has imbued with all the glamor and spirit of the Russian Ballet.

Novel Impressionist Aspects

(Continued from page 7)

testify to the growth of experience in a great artist. So, too, can there be traced Renoir's observation of the same evolutionary processes, if but over a brief period of time, in his four portraits of both Mme. Gaston Bernheim de Villers and Mme. Josse Bernheim-Jeune. Each subject is painted first as a young woman, probably immediately after marriage and, so to speak, on the eve of maturity; then, again, as a mother with growing children, already more than half the matron. Into each picture Renoir wrought his amazing understanding of the physical processes of life, an understanding the more remarkable in that it was not the ordinarily encountered sandbag realism of pitiless, bare-stripping analysis, but a completely Gallic perception of logical growth, an ability to make poetry out of the life of the human body. It was the achievement of this exhibition to show that Renoir could be the same healthy poet of the senses in the commissioned portrait as in the easel picture.

The pictures lent from Swiss collections constituted a far more extensive exhibition, gathered under official auspices such as that of the Swiss government and its Minister in Paris. The result was an extraordinarily impressive group of one hundred and thirty-five pictures from the museums and private collections of Switzerland, reflecting a little more than a half century of energetic acquisition of the great painters of Paris from Corot to Van Gogh. The special value of such an exhibition, aside from its public presentation of pictures either inaccessible or distant to the Parisian and international art public, lies in its documentation of the taste and culture of a national community. In the case of Switzerland and French nineteenth century painting, this constitutes a particularly notable relationship, for a few Swiss collectors shared with some Bavarian, Hungarian and Russian colleagues a vital interest in many of the artists here represented at a time when these were still considered revolutionaries and when but a handful of Frenchmen were themselves proving their interest by purchase. The consequences may be traced in the extensive ownership of the museums at Berne, Geneva

and Zurich as well as of such important private collections as the Straub-Terlinden pictures.

From the latter collection there were exhibited such masterpieces as the Monet *Gare St. Lazare*, certainly the most effective of Monet's working out of the Turner "steam and fog" formula, and Manet's *Les Huitres*, which, as an organized still-life and as a textural study, outstrips even those Dutch and Chardin *nature morte* pictures with which one has always been content to match Manet. An anonymous collector sent two impressive loans in a Renoir figure piece of the "Pompeian" period of 1887, *La Natte*, with the splendor of a fresco, and an extraordinary seated nude figure by Gauguin, *Annab la Javanaise*, one of the most sensual portraits and yet most complete decorative entities he ever did.

In an exhibition like this one is naturally tempted to classify and judge in terms of source rather than by artist. Nevertheless it is inescapable to consider the representation of certain masters and especially to comment on the strength and quality of the works of the earlier nineteenth century men which have found their way to Switzerland. Delacroix, Corot and Courbet are all seen in works which testify to a remarkable perception on the part of the Swiss for the essential in artists who frequently manifest a purely transitory stage. An example of this is seen in the Geneva Museum's superb Corot *Baigneur*, surely one of the finest realizations, without a shade of compromise, that the artist ever attained of the dual formula which remained for him a lifelong conflict. Of such selective taste the exhibition offered many other instances.

A. M. F.

Correspondence

TO THE ART NEWS:

The following information will no doubt be of great interest to subscribers to your publication, and also importers of antiques, etc.

Under the amendment to the Tariff Act recently passed at Washington, among the few changes that have taken place, the one which will interest importers of works of art, paintings, etc., at the present time is Section No. 304 of the present tariff act, which provides for liberalization of the marking laws which in the past have been most stringent and a source of annoyance and expense to importers.

The marking section has been amended by permitting importers where merchandise arrives not properly marked with the country of origin to have the proper marking done under Customs supervision, without the assessment of the 10 per cent marking duty heretofore assessed.

For your further information and which importers must be very careful about—that merchandise not marked with the country of origin should not be disposed of before proper marking, otherwise the 10 per cent penalty will apply.

We also wish to bring to your attention that items over twenty years old need not be marked, but the case or its immediate containers must bear the country of origin. The same procedure holds for antiques, produced prior to 1830.

Yours, etc.

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New York, N. Y.
July 29, 1938

TO THE ART NEWS:

I should be duly grateful if you would publish this letter for your readers both here and abroad, as a complete Catalogue Raisonné of the works of Georges Pierre Seurat, is about to be completed.

It is my intention to mention and reproduce every known work by this artist, whether sketches, drawings, panels, or oils on canvas.

I should appreciate hearing from any institution or individual owning works by this master who have not already been approached in connection with this publication.

Photographs and available data, with sizes, should be addressed to:—

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I wish you take this opportunity of thanking in advance all who will do so.

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JOHANN KOERBECKE: "THE PRESENTATION IN THE TEMPLE"

The Art News of London

(Continued from page 18)

artists. Very surprising is P. Wilson Steer's delightful *l'Enfant Rose*, which certainly appears more at home in the French section. Another work which has attracted attention is J. J. Tissot's *In the Tuileries Garden*, with its graceful, dark-clad figures recalling the elegance of Manet. *Bérgère Assise* by Pissarro has both modern and classical overtones. Further works of unusual quality are by Paul Nash, Duncan Grant, Ivon Hitchens and Ethel Walker.

The Presentation in the Temple by Johann Koerbecke (reproduced above) which appeared in this department in the July issue was incorrectly attributed to Van Orley. The painting was an important item at the Schiff Sale held at Christie's during June and was acquired by the Matthiessen Galleries for 3,400 guineas.

The New York Auction Season 1937-38

RECORD prices in three different fields and a grand total of just under seven hundred thousand dollars is the result of the twenty-fourth auction season which was conducted during the past year at the Plaza Art Galleries. Among the most successful sales was that of important art property from the collection of the late Frederick A. Juilliard. This included the two outstanding items, a magnificent Persian silk palace carpet which set a record for the season among its kind, having been purchased for \$8,000, and a Daniel Leyniers "Teniers" tapestry which similarly brought the highest price for any tapestry sold during 1937 and '38, namely \$6,900. Entitled *Boers Carousing*, the latter was a superb early eighteenth century panel of Brussels weave depicting a characteristic scene of rustic merrymaking.

Another outstanding sale of the year was that of the collection of lithographs of Annie E. Blake, among which one of the best known early American Currier & Ives, entitled *Home to Thanksgiving*, brought \$875, also establishing the highest price of the season. Further objects of importance came from the sale of the estate of Mrs. Thomas Fortune Ryan, which was held early in February. The Plaza Art Galleries total sales for the past year numbered fifty-six.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8	Group Show: Paintings, to Sept.	3
American Woman's, 353 W. 57	Members' Group Show: Paintings, Sculpture, to Oct.	1
Arden, 460 Park	Garden Sculpture, to Sept.	3
Babcock, 38 E. 58	American Paintings, to Sept.	3
Boyer, 69 E. 57	Contemporary Americans, to Sept.	15
Brooklyn Museum	Paul Gauguin: Complete Graphic Works, to Oct.	2
Contemporary Arts, 38 W. 57	Small Paintings, to Aug.	31
Eighth St. Playhouse	Group Show: Paintings, to Sept.	3
Federal, 225 W. 57	New York State and New Jersey Artists, Aug. 17 to Sept.	15
Ferargil, 63 E. 57	Group show: Paintings, to Sept.	3
French Art, 51 E. 57	Modern French Paintings, to Sept.	3
Freund, 50 E. 57	Cuban Dolls made by the Sanchez Family, to Sept.	1
F. A. R., 19 E. 61	French XIX Century Moderns, to Sept.	3
Grand Central, 15 Van- derbilt	Founders Show: Painting; Sculpture, to Sept.	3
Grand Central, 1 E. 51	American Paintings; Garden Sculpture, to Sept.	3
Harlow, 620 Fifth	Prints by Old and Modern Masters, to Sept.	3
Hudson Park Library, 10 Seventh	Anita Weschler: Sculpture, to Aug.	31
Kennedy, 785 Fifth	Audubon Prints, Americana, to Sept.	3
Keppel, 1 E. 57	Contemporary Etchings, to Sept.	15
Knoedler, 14 E. 57	Selected Paintings, to Oct.	1
Kohn, 608 Fifth	Cecil C. Bell: Paintings, to Aug.	19
	Charles M. Daugherty: Paintings, Drawings, Aug. 22 to Sept.	16
Kraushaar, 730 Fifth	American Paintings, to Sept.	3
John Levy, 1 E. 57	English XVIII Century Paintings, to Oct.	1
Lilienfeld, 21 E. 57	Old and Modern French Masters, to Oct.	1
Macbeth, 11 E. 57	Summer Show, to Sept.	3
Mayer, 41 E. 57	Contemporary Prints, to Sept.	3
Mercury, 4 E. 8	Rotating Exhibition, to Sept.	3
Metropolitan Museum of Art	Italian Prints; French Silver, to Sept.	19
Midtown, 605 Madison	Retrospective Exhibition: Paintings, to Sept.	3
Milch, 108 W. 57	Selected American Paintings, to Sept.	3
Miller, 24 W. 55	Textiles and Rugs, to Sept.	3
Montross, 758 Fifth	Summer Show: Paintings, to Sept.	3
Morgan, 106 E. 57	Retrospective Painting Show; Original Color Lithographs, to Oct.	1
Morton, 130 W. 57	Group Show, to Sept.	3
Municipal, 3 E. 67	Resident Artists: Oils and Watercolors, to Aug.	22
Museum of the City of New York	New York's Part in the Gold Rush, to Sept.	3
Museum of Modern Art, 14 W. 49	Masters of Popular Painting, to Sept.	3
	Wheaton College Competition Designs, to Sept.	3
New York Public Library	Arrivals and Departures: Paintings, Prints, to Sept.	3
Passedoit, 121 E. 57	Contemporary Paintings, to Sept.	1
Perls, 32 E. 58	Modern French Paintings, to Sept.	3
Reinhardt, 730 Fifth	Summer Show: Paintings, to Sept.	3
Riverside Museum, 310 Riverside	American Art, to Sept.	3
Romeyn, 32 E. 57	de Querquis: Painting on Mirrors, to Sept.	3
Schaeffer, 61 E. 57	Old Masters, to Sept.	3
Studio Guild, 730 Fifth	Revolving Exhibition: Paintings, Sculpture, to Sept.	3
Vendome, 330 W. 57	Group Show: Paintings, to Sept.	3
Weyhe, 794 Lexington	Prints, Drawings, Sculpture, to Sept.	3

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The porcelain pear-shaped bottle from Parish-Watson and Company is of cabinet size. Its sang-de-boeuf glaze is grey-green below the lip and mottles to red. It clears as it curves to the foot.



Ralph M. Chait contributes the T'zu Chou porcellaneous jar of the Sung dynasty. It is twelve and one-quarter inches in height.



From H. R. Hancock, London, comes the Chinese vase with decorations of rouge-de-fer and gold. It is of the K'ang H'si period and stands twenty-seven inches in height.

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